

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

NOVEMBER - 1918

WOMAN'S
NUMBER

PRICE 20 CENTS
\$1.50 A YEAR



CHRISTMAS MUSIC

RICH IN
THE MESSAGE OF GOOD CHEER

An advance list for choirmasters who know the importance of early selection

ANTHEMS

For Mixed Voices Unless Otherwise Specified

- 10672 Arise, Shine, J. E. Roberts .12
10964 As With Gladness Men of Old (Women's Voice) W. Berwald .12
10975 Bethlehem R. S. Morrison .12
6012 Break Forth Into Joy, A. Berridge .16
10581 Break Forth Into Joy, Cuthbert Harris .12
6278 Bright and Joyful is the Morn, T. D. Williams .15
10512 Calm on the Listening Ear, L. Bridge .12
10141 Christ the Lord is Born To-day (Violin & Harp) Gottschalk-Dressler .15
10746 Christians, Awake, Salute the Happy Morn, R. M. Stults .15
10974 Christians Awake Wm. T. Meyer .15
5981 Come and Worship (Sop. or Ten. Solo, Violin Ob.) W. Dressler .18
10871 Come Hither, Ye Faithful, R. M. Stults .12
10462 Coming of the King, The, R. M. Stults .15
5985 First Christmas Morn, The, E. Newton .12
5980 For Unto You is Born This Day, Troubridge .15
6079 Glory to God, A. Ronoli .20
10305 Glory to God in the Highest, W. H. Eastham .05
15570 Glory to God in the Highest, R. M. Stults .12
10453 Hail to the Lord's Anointed, R. M. Stults .15
10627 Hark! What Mean Those Holy Voices W. H. Neidinger .15
10196 He Shall Be Great, A. W. Lansing .15
10470 Holy Night, The, E. A. Mueller .10
15564 In Bethlehem a King is Born, W. H. Berwald .12
10600 Jesus Christ To-day is Born, Eduardo Marzo .15
10909 Joy to the World, R. M. Stults .12
10238 Joy to the World! The Lord is Come W. Berwald .15
10355 Light of Life that Shines, F. H. Brackett .15
10137 Message of Christmas, A. W. Lansing .15
10137 Message of the Bells, The, C. B. Blount .15
10374 Nearest (Four-Part Chorus for Men's Voices) Gounod-Warrior .10
10747 New Born King, The, R. S. Morrison .15
10748 Of the Father's Love Begotten, R. M. Stults .15
10468 O Holy Night (Four-Part Chorus for Women's Voice) Adam-Warner .05
10065 O Little Town of Bethlehem, E. G. Smith .15
10952 O Thou That Tellest, E. H. Pierce .15
10449 Shout the Glad Tidings, F. H. Brackett .15
10463 Shout the Glad Tidings, R. S. Morrison .15
10099 Shout the Glad Tidings, G. N. Rockwell .15
10720 Silent Night (Tenor Solo and Men's Quartet or Chorus) Arr. J. S. Camp .05
15557 Sing, O Heavens F. A. Clark .12
6 Sing, O Heavens B. Tours .05
10304 Sing, O Heavens H. H. Eastham .05
10146 Sing, O Heavens J. B. Grant .15
6308 Sing, O Heavens R. M. Stults .12
15568 Sing, O Heavens R. M. Stults .12
15571 Sing of the Angels, The, R. S. Morrison .12
6014 Star of Peace, The, Parker-Smith .15
10182 There Were in the Same Country, J. Bohmann .15
10004 There Were Shepherds J. C. Marks .15
10029 There Were Shepherds E. Beck-Sinn .12
10207 We Have Seen His Star, E. A. Clark .10
10218 What Sounds are Those D. Bird .15
10524 When Christ Was Born E. Beck-Sinn .12
10507 While Shepherds Watched, H. T. Burleigh .10
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10536 While Shepherds Watched, F. L. Perz .12
10356 While Shepherds Watched, R. S. Morrison .15
10972 Wondrous Star, The, R. M. Stults .12

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10356 While Shepherds Watched, R. S. Morrison .15
10972 Wondrous Star, The, R. M. Stults .12

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6994 My Guiding Star, H. J. Wrightman .40
14112 Nations, Adore!, H. R. Shelly .50
15987 O Holy Child of Bethlehem, R. M. Stults .50
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13331 Star of Bethlehem, The, L. Piogsted med. .50
14226 The Wondrous Star, R. M. Stults med. .60
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5708 While Shepherds Watched, Clutcher high .60
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Words by FRED. E. WEATHERLY

Music by HAYDN WOOD



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It has become imperative to raise THE ETUDE subscription price from \$1.50 to \$1.75 a year, an advance so slight in consideration of greatly increased costs that it seems insignificant. This raise will take effect with the January issue. In order that our friends may take advantage of the very unusual character of the ETUDE's many new features now ready for 1919, we will until Dec. 31, 1918, receive subscriptions dating either from Dec. 1st or from Jan. 1st at the old rate, (\$1.50 instead of \$1.75).

THE ETUDE Theo. Presser Co. Phila., Pa.

From the Catalog of The B. F. Wood Music Co.

The following list is representative of some of the most successful efforts of America's Women Composers in the field of educational music for the piano.

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GRAMM, H. L. Puttputt and Tiptoo Two Little Progress Shadow March The Mysterious Rider Frolic of the Winds	LYNN, LITTA A Night Song (Left Hand) A Dream Sweet Lavender Poinsettias
CRAWFORD, C. H. On the Ice at Sweet Brier	MACLEAN, E. Chant d'October
DAVIS, M. A. E. Arbutus Magnolia	ORTH, L. E. Wee Story Whistling Boy Little Cherub Waltz Ever So Glad
DUTTON, THEODORA Roving Song	RISHER, A. P. Song of the Robin Dramatic Picture Tantalus in A Minor
ERB, M. A. Little White Kitten Blue Eyes, Brown Eyes Just Because It's You The Lonesome Apple Little Yellow Dog	STORY, P. B. Mystery
GARDNER, LAURENCE Pretty Pussy Willow In Starland Lullaby	STOUTENBURGH, E. Melodie Nocturne
KROGMANN, C. W. Robin's Lullaby In Starland Lullaby Merry Bells La Croyance (Left Hand) L'ingente (Left Hand)	TERRY, F. E. Morning March Lucky Moon Once and Again
	VINCENT, RUTH Lucky Moon Once and Again
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THE ETUDE

NOVEMBER, 1918

VOL. XXXVI, No. 11

Woman's Hour of Glory in the Music World

How many of us ever stop to think that it has come within our span of years to live through the most thrilling moments of all the centuries?

WHEN the world sleeps, as sleep it did during all the long years of the dark ages that followed the debauch of Rome, life was, for the most part, a bitter struggle for mere existence. Personal advancement was next to impossible, and excepting the patient monks in the monasteries, the stream of learning was wholly stagnant. War after war was waged, not for humanity and ideals but for superstition and greed. Save for the Crusades, which turned the attention of man now and then to Bethlehem, the world was spiritually dead.

The position of woman was that of a domestic necessity, a pampered pet, or the tool in a life of cunning, trickery and ignominy. The compassion, the sympathy, the keen feminine intelligence, coupled with woman's sixth sense of intuition, the mother heart, the belief in the best, which are natural attributes of the sex and which have made women so important in the plan of life, were, for the most part, repressed as a matter of course.

Music was then the toy of a few women in high positions. When "good queen Bess" played at the Virginals the courtiers listened and applauded, as they would at her course comments and oaths. Was she not the queen? And if the queen would play or would swear who would fail to help her?

Centuries are minutes in the chronometer of the ages.

It seems a leap of only a few minutes to our own day, when women are playing an all-essential part in the music life of the world. In America, if we could, in imagination, remove what the women have done for the musical progress of our country, we would probably find ourselves some fifty years behind the times. America is musically great to-day, not because of the splendid efforts of a few earnest men of ability and fine training who have given their lives to the art, but rather because of the co-operation of a vast army of women who, through their high ideals and well-organized efforts, have brought music in far greater measure to every city, town and hamlet on the continent.

America is proud of its musical women, proud not only of those who promote music, through such wonderful organizations as the hundreds that are included in the *National Federation of Musical Clubs*, but to the fine body of women music teachers, the women performers, and to the greatly increasing number of women composers, many of whom have gifts of which any nation might be proud.

Credit to Music

DR. WYDOW AND DR. FAIRFAX,—did you ever hear of them? They were among the first musicians whom Oxford University, England, chose to distinguish as Doctors of Music. The distinction proved a very slender shield against oblivion, and Dr. Wydow, who received his degree in 1499 (?) and Dr. Fairfax, who assumed his title in 1511, are now historical mummies in encyclopedias.

Since then, however, the collegiate aspect of music in Great Britain and America has held to the British plan with the same tenacity that Great Britain holds on to the pounds, shillings and pence currency, despite its cumbersome time-wastefulness.

In the larger English universities the musical degrees are

frequently different from all other degrees granted by the institution, in that they are non-resident (the student need not do all his work within the university walls), and "the university takes practically no cognizance of their holders, who are, indeed, members only in a very limited sense." Those holding musical degrees were felt by some quite beneath the reticent noses of the academic fathers of the university. This attitude is changing in recent years, and British universities are coming to have more and more respect for music and musical education.

America has modeled her musical collegiate matters largely after British models, as though we were incapable of doing any particular thinking of our own. Thus we find in many great universities that music is entirely a matter of theory. It is affected by the old-time college president's prejudice against anything that had to do with skill rather than learning. That chemistry, mathematics and literary composition required skill seems to be forgotten. Skill with the hands was taboo, and for that reason we find in our universities little attention paid to anything but musical composition, history, etc. Meanwhile the university builds huge hospitals, mechanical-engineering electrical-engineering and chemistry buildings, although the plan of having a first-class conservatory as a regular part of the institution seems to be something which only the most progressive and helpful universities possess. As a matter of fact, many smaller colleges, secondary schools and seminaries are doing far more to foster real musical development than many great universities.

Our War Music Department

LET it be everlastingly to the credit of the present government of the United States that it had the prevision to realize the wonderful power of music in the present world crisis.

Nothing has been left undone to aid music, in and out of our military life. The manner in which the musical resources of the country have been mobilized is analogous to the mobilization along all other lines, nothing short of the phenomenal.

The one American weapon which our enemies had not counted on is speed, marvelous speed. It has been necessary for us to readjust our whole scheme of living in many ways.

Our Army was, only a few years ago, less than 50,000 men. Now in one encampment (Camp Lewis, Washington) there are 76,000 men. To provide the all-essential musical inspiration needed by such immense groups in all parts of the United States has been such a huge task at a time when the whole world has been working at double speed that the achievements of the Commission on Training Camp Activities, the Y. M. C. A., the Knights of Columbus, the Young Men's Hebrew Association, the Drama League of America and the Liberty Sing workers, to say nothing of the immensely increased Army and Navy bands, are truly amazing.

America is going to Victory, strengthened by the moral consciousness of right, the spirit of fairness and justice, the power of clean, manly living, the unrelenting will, not to conquer but to see that our lofty American ideals of Liberty shall not be lost to the world, all fortified and uplifted by the inspiration that comes through music.

THE ETUDE is, therefore, proud to inaugurate its Department of War Music—which will continue during the war—proud to have this means of helping in a very important and significant work in the world's greatest moment.



The Muses

Programs of Works by Women Composers from Contemporary American Publishers

In order to make the Woman's Issue of THE ETUDE as comprehensive as possible, we have invited a number of leading American publishers to submit programs of the works of their best-known women composers. Owing to war-time delays this list is not as complete as we had hoped to make it, but we feel that these are of interest and importance to many enthusiastic club leaders who want material for Woman's Club Programs.

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF WHITE-SMITH COMPANY

PROGRAM 1

1. ORGAN SELECTION—Cantata... Kate Oakleton-Lippa
2. FOUR-PART SONG FOR WOMEN'S VOICES—Song of the Children... Lela Currier Warrall
3. SUPRANO SOLO—A Little Psalm... Meta Schumann
4. VIOLIN AND PIANO—Caprice d'Épique (Trilling of the Birds)... Marion Legend
5. FOUR-PART SONG FOR MEN'S VOICES—The Monks of St. Sebastian... Violet W. Daniels
6. MEZZO SOPRANO SOLO—Capriccio... Meta Schumann
7. ORGAN SELECTION—Brevise... Kate Oakleton-Lippa
8. CONTRALTO SOLO—At Close of Day... Gretchen
9. FOUR-PART SONG FOR MIXED VOICES—Good Bye, Sweet Day... Kate Yonah

PROGRAM 2

1. MEN'S CHOIR—O Captain! My Captain!... Jean Buchanan
2. VIOLIN AND PIANO—Tribute... Meta Schumann
3. SUPRANO SOLO—Springtime of Love... Fay Foster
4. PIANO SOLO (a) Nocturne... Esther Greene
5. CONTRALTO SOLO (b) Love-Lay... Meta Schumann
6. WOMEN'S CHOIR—Song for a May Morning... Betty Hale
7. VIOLIN AND PIANO—Song of the Yellow Boat... Meta Schumann
8. MIXED CHOIR—Sleep, Sleep, Sleep... Meta Schumann
9. MIXED CHOIR—Sleep, Sleep, Sleep... Meta Schumann

- ADAMS, MRS. CROSBY... (a) Love-Lay... Meta Schumann
- BEACH, MRS. H. H. A... (a) Love-Lay... Meta Schumann
- HARDING, FLORENCE NEWELL... (a) Love-Lay... Meta Schumann
- REID, C. S. A... (a) Love-Lay... Meta Schumann
- DANIEL, MABEL W... (a) Love-Lay... Meta Schumann
- ORTH, L. E... (a) Love-Lay... Meta Schumann
- PAULI, MARI... (a) Love-Lay... Meta Schumann
- PARK, EDNA R... (a) Love-Lay... Meta Schumann
- ROBERTS, MRS. C. K... (a) Love-Lay... Meta Schumann
- THOMAS, CLAYTON... (a) Love-Lay... Meta Schumann
- WATSON, MABEL MADISON... (a) Love-Lay... Meta Schumann

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF CLAYTON F. SUMMY

PROGRAM OF PIANO PIECES

1. ELIZABETH, NETH... Wake Up, Little Daughters
2. SMITH, HANNAH... The Violet
3. ADAMS, MRS. CROSBY... The Violet
4. WING, ALICE BENNETT... The Violet
5. PAULI, MARI... The Violet
6. SHELTER, JEANIE R... The Violet
7. WRIGHT, N. LOUISE... The Violet
8. CANTALIO, ROSA... The Violet
9. CANTALIO, ROSA... The Violet
10. CANTALIO, ROSA... The Violet
11. CANTALIO, ROSA... The Violet
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16. CANTALIO, ROSA... The Violet
17. CANTALIO, ROSA... The Violet
18. CANTALIO, ROSA... The Violet
19. CANTALIO, ROSA... The Violet
20. CANTALIO, ROSA... The Violet

PROGRAM OF PIANO PIECES

1. HERON, ADELAIDE... Canonetta
2. MARGALIS, ERB... Canonetta
3. SHELTER, JEANIE R... Canonetta
4. WRIGHT, N. LOUISE... Canonetta
5. CANTALIO, ROSA... Canonetta
6. CANTALIO, ROSA... Canonetta
7. CANTALIO, ROSA... Canonetta
8. CANTALIO, ROSA... Canonetta
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19. CANTALIO, ROSA... Canonetta
20. CANTALIO, ROSA... Canonetta

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF B. F. WOOD CO.

No. 1. EASY COMPOSITIONS.

1. MARGALIS, ERB... Blue Eyes, Brown Eyes
2. SMITH, HANNAH... Blue Eyes, Brown Eyes
3. ADAMS, MRS. CROSBY... Blue Eyes, Brown Eyes
4. WING, ALICE BENNETT... Blue Eyes, Brown Eyes
5. PAULI, MARI... Blue Eyes, Brown Eyes
6. SHELTER, JEANIE R... Blue Eyes, Brown Eyes
7. WRIGHT, N. LOUISE... Blue Eyes, Brown Eyes
8. CANTALIO, ROSA... Blue Eyes, Brown Eyes
9. CANTALIO, ROSA... Blue Eyes, Brown Eyes
10. CANTALIO, ROSA... Blue Eyes, Brown Eyes
11. CANTALIO, ROSA... Blue Eyes, Brown Eyes
12. CANTALIO, ROSA... Blue Eyes, Brown Eyes
13. CANTALIO, ROSA... Blue Eyes, Brown Eyes
14. CANTALIO, ROSA... Blue Eyes, Brown Eyes
15. CANTALIO, ROSA... Blue Eyes, Brown Eyes
16. CANTALIO, ROSA... Blue Eyes, Brown Eyes
17. CANTALIO, ROSA... Blue Eyes, Brown Eyes
18. CANTALIO, ROSA... Blue Eyes, Brown Eyes
19. CANTALIO, ROSA... Blue Eyes, Brown Eyes
20. CANTALIO, ROSA... Blue Eyes, Brown Eyes

No. 2. MORE DIFFICULT COMPOSITIONS.

1. M. A. E. DAVIS... Arabesque
2. H. L. CRAM... Arabesque
3. C. W. KROGMAN... Arabesque
4. E. MACLEAN... Arabesque
5. LITTA LUNA... Arabesque
6. PAULINE H. STONY... Arabesque
7. RUTH VINCENT... Arabesque
8. GRACE WHITE... Arabesque

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF THE DOWNE MUSIC CO.

1. MAXA ZEC... The Dream of St. Cecilia
2. CARMEN SCHMITT... The Dream of St. Cecilia
3. CARMEN SCHMITT... The Dream of St. Cecilia
4. HELEN CHAM... The Dream of St. Cecilia

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF CARRIE JACOBS-BOND AND SON

1. A Perfect Day... The Dream of St. Cecilia
2. I Love You Truly... The Dream of St. Cecilia
3. Just a Whiffery for You... The Dream of St. Cecilia
4. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
5. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
6. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
7. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
8. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
9. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
10. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
11. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
12. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
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14. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
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17. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
18. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
19. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
20. The Fifth Chapter of Isaiah... The Dream of St. Cecilia

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF J. FISHER AND BROTHER

1. THERESA DITTON... The Dream of St. Cecilia
2. FAY FOSTER... The Dream of St. Cecilia
3. FLORENCE TARA... The Dream of St. Cecilia
4. DOROTHY WRIGHT... The Dream of St. Cecilia
5. CANTALIO, ROSA... The Dream of St. Cecilia
6. ALICE M. SHAW... The Dream of St. Cecilia
7. LILLIE STRICKLAND... The Dream of St. Cecilia

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF THE JOHN CHURCH CO.

1. BLANCHIE DISNEY MATTHEWS... The Dream of St. Cecilia
2. JESSIE L. GATSON... The Dream of St. Cecilia
3. LILLIE STRICKLAND... The Dream of St. Cecilia
4. MARGARET RUTHERFORD... The Dream of St. Cecilia
5. FANNIE DELLOS... The Dream of St. Cecilia
6. HARRIET WARR... The Dream of St. Cecilia

(Continued on Page 694)

Famous Musical Women of the Past

By ARTHUR ELSON

THE casual reader imagines that women in ancient times were wholly wrapped up in household affairs—the "Kinder, Küche, und Kirche" for the same unprogressive Germans have prescribed for the fair sex in modern days. It is true, that the average wife of the Greek or Roman epoch was kept at home pretty regularly, but even in that early period there were some who stood for women's rights and an emancipated feminism. The profession of music offered them publicity, even then.

Perhaps the earliest women musicians were to be found in ancient Egypt. Among other picture relics of that historic country, there is a set of drawings (or is it chiselings?) showing the daily life of a musical conservatory that flourished in the reign of Amenhotep IV. Many rooms are depicted, with instruments and furniture. In one of them a teacher is portrayed as listening to the singing of a young girl, accompanied with a harp played by another girl. Another room shows class instruction. In still another, two girls are dancing to instrumental music. The institution contained also lunch rooms and hairdressing parlors, which gave it quite a modern effect. Most of the girl students became participants in the temple services of the time; but some of them entered the secular life, and appeared at court.

The old Hebrew music was undoubtedly a copy of Egyptian models at first; but it soon grew into something original. There were bridal songs, mourning songs, and mourning songs, the shrill voices of the women in the last named class being a prototype of the laments of the Irish Keeners, or mourning women. Still another sort of Jewish song was sung in celebration of victories. The Song of Moses and Miriam (Exodus XV) and the Song of Deborah and Barak (Judges V) are conspicuous examples. These songs formed part of public festivals of rejoicing. The leader would sing of the battle, not forgetting a due amount of sarcasm at the enemy's expense; the others would join in certain verses, making a choral effect; the dancing women would participate with umbrellas, or tambourines; while the onlookers would clap their hands, much as the negroes used to do in the old plantation camp meetings. The Song of Solomon is a set of bridal lyrics, while the book of Lamentations echoes the dirge style. The fifth chapter of Isaiah begins in the cheerful vintage style, but changes suddenly to a mourning song, making a most artistic contrast.

In ancient Greece, the term music included both poetry and accompaniment, what we termed an artistic unit. Even the narratives of Homer, composed before the year 1,000 B. C., were sung with a minstrel-accompaniment on the harp.

Sappho's Romantic Career

Most famous among the musical women of Greece was Sappho. Her career seems all the more wonderful because in her time (about 600 B. C.) the Grecian wives were kept closely at home. She conformed to strict convention by teaching her sons and instructing her daughters in domestic duties. Few of her poems remain to us, the best being a strong ode to Aphrodite. But their effect must have been remarkable in their day; for when heard of her own lyrics, he expressed the wish that he might not die before having time to learn such a beautiful song. A pioneer among poetesses, she departed still more from

domestic routine by starting a school for girls, at Mytilene, which was probably her birthplace. She was soon the leader of a large but select circle, whose members she instructed in poetry, music, and social graces. Her work among her fair followers was probably compared to that of Socrates among the gilded youth of Athens. Her real history is little known. She was forced to flee from Mytilene to Sicily, for some unknown reason; and it is claimed that she leaped from the Leucadian rock, in the island of Leucas, because of unrequited love for Phaon. The rock, a rugged promontory, was the scene of annual festivals to Apollo. At these, it was customary to cast a criminal off the cliff, with birds tied to him to break his fall. If he survived his involuntary dive into the sea, he was given his liberty. Some have claimed that the phrase, "Jumping from the Leucadian rock," was

unmusical that they did not know that notation could repeat itself for higher octaves; and they kept right along down the alphabet. As in Greece, female slaves did a large part of the performing, and probably much of the composing or improvising. The public music of Rome consisted of rather monotonous flute playing, or rather blatant work for the trumpets; but the private concerts were probably much better, and Apuleius speaks very highly of a combination of voices, flutes, and kitharas.

Saint Cecilia

It was a Roman lady, however, who became the patron saint of music. The story of Cecilia has come down to us with somewhat varying details; but it is certain that she was of high position. She was forced into an unwilling marriage with Valerian, a pagan. Having previously embraced Christianity herself, she succeeded almost at once in converting her husband and his brother. All of them were martyred because of their faith. One account places this occurrence under a prefect named Almachus, but no such name appears in history. The date of this event is placed by some at 180, and by others at 230 A. D. Her connection with music was shown only by the passing statement that she "lifted up her voice in praise of the Lord," but that seems to have been enough to make her the patroness of the tonal art. A well-known painting represents her as playing the organ.

Civilization suffered a setback with the fall of the western Roman empire, in 476 A. D. The Franks and Goths, though racially virile, were barbarians when compared with the effete Romans. The ensuing centuries are called the Dark Ages, and learning was kept alive chiefly in the monasteries. Musically, the one bright episode of this period came with the advent of Charlemagne. That monarch, who conquered and baptized most of the races of western Europe, was very fond of music. He not only kept the Gregorian compositions to a high standard, but collected folk-songs as well. He often had his courtiers sing, directing their chorus with a large staff, and sometimes treating the bagpards to unexpected blows with this precursor of the baton. The musical women of the time are represented by his accomplished daughters.

With the rise of the Troubadours, woman received all the exaggerated homage that knightly chivalry could give. This sometimes took rather fantastic forms, as when Pierre Vidal, in love with a lady named Louve, or she-wolf, called himself Loup, or he-wolf, and let himself be hunted by dogs after dressing in a wolf-skin. The excessive emotion of the time is shown also by the case of Geoffrey Rudel. He devoted himself to the renowned Countess of Tripoli, without having ever seen her. After celebrating her charms by many songs, he finally decided to visit her. But the excitement of landing on her shores at last threw him into a collapse; and when the Countess was brought into his presence, he actually died of the excitement.

Women Troubadours

Among the women troubadours, the most prominent were Eleanor of Aquitaine and the Countess of Champagne. These ladies, besides composing poems and music, would often preside over the so-called Court of Love, which decided points of amorous etiquette. Sometimes the verdicts were sensible, as when a lady who refused a knight's love was ordered to give back



THE DREAM OF ST. CECILIA.

else, namely, his own work. As the afternoon progresses he is more than likely to have a sitting for a portrait painter or a photographer, who take at least twenty-five poses. Then a newspaper interview or two, a series of appointments to hear people play and to see composers of new works, to talk to representatives of some reproducing instrument, or to people who want to write a biographical sketch for a magazine, or to interview some of the endless people who want help of various kinds, etc.

In between times the artist struggles with his engagement list, trying to extract the necessary and worthwhile things from the bewildering mass of demands made upon him for the future. The evening during the concert is sure to bring him either a concern of his own, some entertainment at which he appears in his professional capacity, or a night journey to another place.

If the reader is not too weary to follow our pianist-hero, one will find him arriving at his destination early in the morning after a night on the train, which is more exasperating to his overstrained nerves than it would be to a differently organized man. His desire to work and also to snatch some much-needed rest becomes more acute on the road than ever. He arranges with the hotel operator not to call him there at certain hours. He tries desperately to barricade himself against the world, but a new army of reporters, young artists, young composers, bonneters, managers, heads of charitable or educational institutions, etc., awaits him in each place, and, sooner or later, for one reason or another, a certain part, at least, of these demands has to be met.

In addition, there are the many small but vital problems of travel, which are inevitable in moving quickly from one place to another. Baggage gets lost, trains are late, pianos have a great way of arriving without their legs or going off to a wrong place altogether, and although the artist is not supposed to look after such things, he is the one to suffer. How often does the unskilful virtuoso arrive on stage five minutes after the concert is supposed to begin! He is cold,



MUSICAL CELEBRITIES SELL LIBERTY BONDS.

In this Woman's Issue it is most interesting to present the portraits of three noted musical women engaged in patriotic work with two distinguished husbands. Reading from right to left we meet Leopold Stokowski, conductor of the Philadelphia Orchestra, Anna Clitche, Olga Samoylov (Mrs. Stokowski), Clara (Lewins) daughter of Mark Twain, Mrs. (Gairtlowich), and Ossip (Gairtlowich), conductor of the Detroit Symphony Orchestra. The picture was taken at the foot of the Liberty Street standing on Broad Street, Philadelphia.

hungry, tired and out of sorts. He is hustled into other clothes (if his baggage has turned up properly) and onto the stage, where he is supposed to soar promptly to the heights of inspiration and take a thousand or more people with him! As likely as not, the artist at such a moment wishes he had never been born. Then the discouragements in the case of the young artist! He gets an exceptionally good engagement, let us say, with some important orchestra. He prepares feverishly for it. He dreams of a brilliant success and of all that will result from it. He even, if he is very young, enjoys in advance the envy and discomfort of his enemies. The evening comes. He

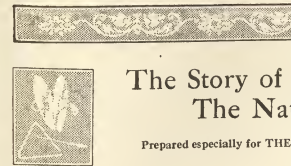
THE ETUDE

has indigestion or a tired arm or over-practice or he is in a dull mood, or just plainly nervous. There are a thousand and one reasons why a sensitive being can be put out of sorts. He is not at his best and knows it. He is painfully and acutely conscious of his limitations in spite of all his efforts, a great opportunity. Perhaps laid or lukewarm notice in the papers the next morning adds to his sorrows. Such moments are not easy, and I doubt whether there is an artist before the public who has not experienced them, and at these times even those on the other side of the footlights who could go back to quiet, comfortable homes, free from all such mental and emotional turmoil.

It is not an exaggeration to say that the successful artist, during a strenuous concert season, has scarcely a moment to himself. Every hour of his time, every ounce of his energy and nervous force goes into his professional life. From this point of view alone, it is not a thing to be lightly undertaken. It is a life of much self-sacrifice, a life which not only the pleasure of freedom to follow one's inclinations, but much more vital things, such as the happiness of home life must be, temporarily at least, subordinated to the demands of a career. To the artist who possesses in a high degree all the qualifications necessary, including, would be a detriment, however much he might and does resist against the objectionable sides of an artist's life. But the young student who stands questionably in the line of difficulties does not only try to realize the difficulties but

ways should not only try to realize the difficulties but also that he can satisfy, to a large extent at least, his love for music without throwing himself into the maelstrom of the international musical world where "many are called but few are chosen." A sincere musician who develops his own gifts as far as he can, finds satisfaction in that whether he is before the public or not. If he then reaches and passes on to the life to give—thus uplifting and elevating the standards of the community in which he lives, he can rejoice in both usefulness and the possibility of a tranquility and harmony in his private life which is very difficult of attainment for the man in the limelight.

THE ETUDE



The Story of America's Largest Musical Organization The National Federation of Musical Clubs

Prepared especially for THE ETUDE Woman's Issue by the President of the National Federation of Musical Clubs

MRS. A. J. OCHESNER

[Not all of the federated organizations connected with the N. F. M. C. are composed exclusively of women, but the organization of the work and the conduct of its important meetings, conventions, etc., have been such a wonderful testimonial to the great efficiency of American women in the musical field that we have made this review of this great enterprise the leading feature of our Woman's Issue.—The Editor of THE ETUDE.]

Purely an Altruistic Work

The Music Club undoubtedly found its beginning in the enthusiasm of the individual student and teacher, who carried to the home the inspiration gathered from great leaders in the larger centers. To no one are we more indebted for this pioneer work than to Lowell Mason. After years devoted to the teaching and advancement of music, in 1840 he called a convention of music teachers to meet in Boston, and thus demonstrated the value of discussion and of united effort.

The next great step in the life of the music club was the result of one woman's broad vision and well directed energy. Mrs. Theodore Thomas, at work with her famous husband in preparing a Music Festival for the World's Columbian Exposition, realized that an opportune time had come for calling together the Amateur Musicians of America. The story of her devoted work in carrying out a self-imposed task, the success of her effort, and the subsequent organization of the National Federation of Musical Clubs has often been told; it is ever a delight to pay honor to Mrs. Theodore Thomas, our dearly loved Honorary President.

The programs for the Festival, arranged by Theodore Thomas, included an adult and a children's chorus trained by William L. Tomlins, and professional soloists of recognized standing. Mrs. Thomas was the President of the Amateur Musical Club, which at that time was the only musical club in Chicago composed exclusively of women. With the co-operation of this body of women, Mrs. Thomas, since then regarded as the "Mother of the Federation," made an opportunity for the amateur musicians, and took the first steps toward organizing their interests in the hope that from the beginning "might grow a permanent organization which should be the best friend of musical art in America."

Five years later—January 26, 1898—this permanent organization was effected, at a meeting called in Chicago. Again the Amateur Musical Club—Mrs. William S. Warren, President—served as hosts to the delegates coming from various parts of the country. Mrs. Edwin F. Uhl, of Michigan, was elected first President, and one month later—February 28, 1898—the organization was incorporated under the laws of Illinois, and was named the National Federation of Musical Clubs.

"Pioneer Days"

The Charter members were women of influence in musical life, several of whom afterwards served as Presidents of the organization, two of whom are to-day members of the Board. The Charter defines the purpose of the Federation as follows: "To bring into communication with one another the various musical clubs of the country that they may compare methods of work and become mutually helpful." When we look back to those pioneer days of 1893—when we consider the women whose devotion so eloquently proved their faith in the value of the work—when we note the first Biennial Convention held in St. Louis in 1899 with a membership of 70 clubs from 11 States—when we compare this with the tenth Biennial Convention held in Birmingham with a membership of 475 clubs from 40 States, we are gratified that we have kept faith, and that a great work is well begun.

Thus for a quarter of a century the National Federation of Musical Clubs has signaled a widespread effort to unite musical interests in a common enthusiasm throughout the United States.

As compared with the General Federation of Women's Clubs, we are a specialized organization. We keep close to the text of our Charter and frankly admit that the sole object of our existence is to advance the cause of music in America. As compared with all other organized effort in behalf of the fine arts in this country, the National Federation of Musical Clubs is a purely altruistic organization. We have no paid officers, there is no opportunity for personal exploitation. I believe that it is not claiming too much for our board members to say that each one is actuated only by a genuine desire to promote the value of the

invariably services of unquestioned authority, and they give their music gratuitously to a most efficient and ungrateful task. The Department has aroused general interest and we believe it to be a stimulus to creative art in America. The prize winners include: Henry K. Hadley, Arthur Shepherd, George W. Chadwick, Henry Lang, Horatio W. Parker, Mabel Daniels, Deema Taylor, Bessie M. Whitney, Arne Oldberg, Helen Faith Rogers, Harvey B. Gaul, Frank S. Ward, Harold Webster, Edith Lobdell, Fay Foster and Ralph Lyford.

There may be a difference of opinion as to the value or the ethics of prize giving, but it even our composer found it in the encouragement which saved a life, or saved a soul—and there may have been such—the work is worth while, and commands respect. (Chairman, Mrs. John R. MacArthur, New York City.)

Young Artist Contest

Another department which has met with much criticism, for the most part, though not altogether, helpful and constructive criticism, is that of the Young Artist Contest. (Chairman, Mrs. W. D. Steele, New York City.) The few rules which govern the contest demand that the contestant must be entirely American trained; must be between 21 and 30 years of age, and must be prepared to demonstrate a high degree of artistic attainment before unknown and unseen judges.

From the ambitious teacher who wished to exploit the talented child, we learned the necessity of the age limit. From teachers of large experience and well established authority, we have gathered the elements which make for a fair test, both in the choice of acceptable repertoire and in schedule of markings. At the Biennial Festival, the district winners are given an appearance, and in each of the departments—piano, violin, and voice—a prize of \$150 will be awarded the national winner. State and district contests are now being heard in preparation for the third national contest for the next biennial which meets in Peterborough, New Hampshire, June, 1919.

To the young artist is given the encouragement of success which promises further effort; to the American people is given the encouragement that our sons and daughters need not go to foreign countries for musical training—as good as the best is to be had at home.

Three Departments

The work of the Federation is divided into three departments—Education, Philanthropy, and Publicity, each Department Director presiding over four standing committees. The three Directors, the twelve chairmen of standing committees, together with the ten elected officers, constitute the Board of Managers. Retiring Presidents are given the title of Honorary President and make up an Advisory Board. The State Presidents form an Auxiliary Board and meet with the Board of Managers annually.

The committees of American Music and of the Young Artist Contest are conspicuous for the reason that in their work is found the point of direct contact with individual musicians, not members of the Federation. No less important, however, is the work which more especially belongs to the music club. The Educational Department, for example, publishes every month a "Course of Study," which study section of all music clubs will find interesting, but which is especially intended as an aid to those clubs that in their work are public schools and frequent concerts. Public sacred music and sacred concert music as well as Library Extension are represented in this Department.

The Program Exchange explains itself literally;

Programs of Works of Women Composers

(Continued from page 600.)

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF G. SCHIRMER

EASY GRADE	
When the Boat Tipt	Theodore Dutton
Smoking the Cigar	Piano
The Little Tin Soldier	Harriet P. Bauger
On the Tree Tops	Piano
The Candy Lion	Mrs. H. H. A. Beach
A Thanksgiving Song	Vocal
The Golden-bell's Part	Marie Crosby
The Jolly Blackbird	Piano
Cradle Song	Theodore Dutton
Pettit Vale	Violin
The Merry-go-round	Hannah Smith
Grandmother's Story	Piano
All Aboard the Slumber Boat	Emilie Frances Bauer
Playtime for the Young Violinist	Elisabeth Fay
(A Series of Easy Pieces)	Piano
Jack in the Box	N. Louise Wright
Jaeger's Doll Woodpecker	Piano
Love's Lullaby	Augusta A. Stetson

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF THE THEODORE PRESSER CO.

EASY PIECES	
1. PIANO (6 hands)—The Trumpet Call	Lucy Evans
2. PIANO SOLO—Dance of the Fairy Queen	L. A. Hughes
3. PIANO SOLO—Hop o' My Thumb	Illy Steinhilber
4. PIANO (4 hands)—Dance of the Keweenaw	Mrs. R. L. Ashford

5. PIANO SOLO—The Night Train	Mary Gail Clark
6. PIANO SOLO—Bugsy Sounds	Marie Crosby
7. PIANO SOLO—In a Garden	Mary Helen Brown
8. PIANO SOLO—Dream Song	Mrs. R. R. Forman
9. PIANO SOLO—Good Night, Little Girl	Helen L. Forman
10. PIANO (4 hands)—On to Triumph	Dalle Spooner

ADVANCED GENERAL	
1. PART SOLO (Women's Voices)—Pond Lilies	Mrs. R. R. Forman
2. PIANO SOLO—Impromptu	Lucy Steinhilber
3. SOPRANO SOLO—Pierrot	Jessie Johnston
4. VIOLIN SOLO—Hungarian Camp Song	Helen Ware
5. Two Irish Songs	Agnes Clark Quinlan

6. Piano Solo—Valente de Ballet	Mary Helen Brown
7. Recitation, with Piano Accompaniment—Mary, Call the Little Home	Cora S. Briggs
8. Alto Solo—Lullaby	Agnes Woodward
9. SOPRANO SOLO—My Balcony	Kate Vannah
10. PIANO SOLO—Etude de Concert	Fay Foster
11. PART SOLO (Men's Voices)—Marching Men	Mrs. F. L. Ashford

MODERATE DIFFICULTY	
Prelude and Fugue, Op. 81	Mrs. H. H. A. Beach
Crossing the Bar	Virginia Potter
Waltz, 61st Chopin	Mrs. Maude Pettit
Metody, Gluck	Violin

1. LA COQUETTE	Maria Zaccaria
2. EYES OF IRISH BLUE	Margery A. Cook
3. IDYLLE	Theodore Dutton
4. VALTE JOYOUS	Violin

Negro Folk Songs	Natalie Curtis Berni
Autumn Fantaisie (Chattering Birds)	Natalie Townsend
The Wise Forget	Alice Reber Fox
Prière	Mary Helen Brown

1. PART SOLO (Women's Voices)—Pond Lilies	Mrs. R. R. Forman
2. PIANO SOLO—Impromptu	Lucy Steinhilber
3. SOPRANO SOLO—Pierrot	Jessie Johnston
4. VIOLIN SOLO—Hungarian Camp Song	Helen Ware
5. Two Irish Songs	Agnes Clark Quinlan

PROGRAM OF MATERIAL SELECTED FROM THE CATALOG OF OLIVER DITSON & CO.

1. GRAMM, DELEX L.	Grade II
2. The Gondle, Op. 16, No. 1	Grade II
3. A Morning Song, Op. 12, No. 2	Grade II
4. Here Come the Kibiki Boys, Op. 23, No. 1	Grade II
5. FLEMING, ELA [La jeune deboutante, Grades III-IV]	Grade III
6. Petite valse de ballet, Op. 113	Grade III
7. FOSTER, FAY, Sunset in a Japanese Garden, Grades III-IV	Grade III
8. HANMER, MARY VON, La Chasse au Papillon (In Pursuit of a Butterfly)	Grade IV
9. JONES, MARION, When Grandma Danced, Grade II	Grade II
10. KROEMER, C. W., Cowpee Polka, Op. 9, No. 1	Grade II
11. Forest Brood, Op. 103, No. 2	Grade II
12. Forest Lullaby, Op. 36, No. 5	Grade II
13. O' Leifert, Op. 103, No. 1	Grade II
14. Zephyr and the Violet, Op. 36, No. 2	Grade II
15. La Zephyr, Op. 103, No. 1	Grade II

1. In the Hammock, Op. 2, No. 1	Grade III
2. Newborn's March, Op. 113	Grade III
3. The Little Girl, Op. 2, No. 1	Grade III
4. Wheel-whirl, Op. 2, No. 1	Grade III

The Vital Question of Finger Technic

By HARRIETT BROWER

THE question of adequate finger technic is indeed a vital one to the pianist who is striving to master his instrument; to the conscientious teacher who wishes to train pupils in thorough methods of study and practice, even to the beginner who expects to make a correct start in his work.

The question is: Shall we employ well-developed, free-finger action, thereby gaining independence and precision, or shall we use little or no finger action as a result of keeping fingers close to the keys?

One would hardly think there could be two opinions on this question; it seems as though no thinking person could hesitate for an instant in declaring for well-articulated finger action. Yet there are many and varying opinions held on this vital point.

Is Finger Technic Out of Date?

It is indeed an unfortunate fact that many teachers and writers advocate fingers held close to the keys. They claim that anything approaching a high stroke of the finger is quite out of date; that it should be obsolete, as it is not now used by artists and good players. Indeed they challenge any one to bring forward a good reason for using high finger action.

In answer to such a challenge let us say that if by the term "high finger stroke" is meant a greatly exaggerated movement of strained intensity, no one would wish to advocate it. But there is a wide difference between strained conditions and easy, free movements. If we are asked to substitute low finger movements, with fingers held close to the keys for well-developed, articulate finger action, I am sure all well-trained, thoughtful, up-to-date teachers will thoroughly repudiate such a principle. They will disagree because they know from experience that well prepared fingers, accustomed to decided finger action—or finger stroke—will play clearly and effectively. They will also disagree because, in watching famous artists during performance, they have observed the frequent use of very free finger movements; there is not all playing with fingers close to the keys by any means. Think of Hofmann, Gabelowitch and hosts of others. Wide-awake teachers are quick to note these facts and profit by them in their teaching and playing. But what of others who fail to make distinction between high, strained finger stroke and finger action combined with relaxed weight? Can we not make them comprehend this distinction? Can we not make plain the necessity of inculcating correct principles? If precision of finger stroke is acquired at the outset, clearness of tone and distinctness of enunciation will be the valued possession of the player. If, on the other hand, fingers are held close to the keys at the beginning of study, there never will be clearness and distinctness till this vital fault is remedied, which will be found a very difficult matter when the wrong thing has gotten the upper hand.

Advice on Observing Repeats

IN classical sonatas, the first part of the first or principal movement leads to a "repeat" from the beginning; sometimes even the latter portion, containing the "working-out" and the "triste," was also repeated. At the present day, this first repeat is sometimes and the latter repeat always disregarded.

The repeats which occur in the shorter movements, such as minuet or scherzo, are still observed, as formerly, as they are often necessary to a true balance of musical form.

The regular and usual performance of a minuet or scherzo demands a repeat for each and every section of the "Minuet" or "Scherzo" and also of each and every section of the "Trio." Then follows a "D. C. Minuet" (or scherzo, as the case may be), and this time the repeats are not to be observed.

It is a modern custom to observe all repeats, be sure to use the "second ending," not the "first ending" to each strain, when both are provided. Occasional exceptions to this usage are found.

Mr. Richard Epstein, an authority on piano technic, remarked in a recent interview: "The lack of finger discipline in most students is surprising. To my mind the proper raising of the finger is almost more important than the stroke itself. Equally important is the strictly motionless position of the finger in its commanding technic on the piano based on two apparently contradictory methods—relaxed weight and finger technic. Only in proper combination of both can correct piano playing be achieved."

The weight of evidence for the principles above stated, *i. e.*, the necessity for finger action as well as for relaxed arm weight touch, is overwhelming. Quotations from great artists could be multiplied by hundreds. In this limited space, however, there is little chance to quote them. The reader is assured that from personal testimony, taken direct from the artists themselves, I have been able to secure a valuable consensus of opinion in favor of finger stroke, well-developed finger action, decided finger movements, high finger stroke, or by whatever specific term the advocates of low finger stroke call it all opposite.

Vital Errors

The advocates of low finger stroke, or fingers held close to keys, contend that a higher, more decided movement of finger will render the tone hard. This need not be the case by any means. A hard tone results from stiff wrists or arms. If these are pliable and yielding, the tone can be beautiful and mellow, even though the finger descends from a reasonable height—say an inch and a half descent.

Again, teachers who advocate fingers held close to keys insist there is no reason to teach finger action to their pupils, since artists do not use finger action. This is another grievous fallacy.

In the first place, scores of artists, many of them of the first rank, have assured me they were trained in the beginning to use clear decided finger action; also, that they continue to use finger stroke for all their technical study and for the slow careful practice of pieces. They do not throw away such a useful, vital principle as finger stroke, for they know full well that the beautiful clearness and limpidity in runs and passage work, which they must have, to play artistically, is only secured and kept up to concert pitch by means of just this distinct finger stroke. If those who, after hearing a great artist in recital, have come away believing he has no use for finger action, could just peep into his workroom the next morning, they would then see whether he is using finger action or not. They would see that, instead of holding fingers close to the keys, as he seemed to do in his recital, he is playing with well-raised fingers, indeed with high finger stroke. Would they then be convinced of the truth, or would they still cling to their "close-to-the-keys" theory?

Where they occur in Beethoven's works he is always careful to give explicit directions; thus in the *Allergretto* of the *Moonlight Sonata* the direction occurs, "*Le primo parte senza ripetizione*" (the first part without repetition). On the other hand, in the *Scherzos* of the Fourth and Seventh Symphonies, when he wishes more than the usual scheme of repetition, he writes it out in full, to avoid possible misunderstanding on the part of the players.

Why did the composers of earlier days make so much larger use of repeats? It is common to answer this question by alluding to the more leisurely mode of life of our forefathers, and their greater toleration for long-windedness. While there may be some slender substance of truth in this view, it fails to account for the fact that the most modern sonatas in performance without repeats are much longer than the longest ones of Haydn and Mozart performed with repeats. It is much more probable that the reason why repeats were

Godowsky, certainly a high authority on piano technic, was asked not long ago by the writer whether he found it necessary to use high fingered action. "Indeed I use it all the time," he replied, "whenever I wish clearness and accuracy, for technic or for a new composition, or for slow practice."

The Truth About the Matter

What is the truth then? Just this: The artist at his work may use finger stroke as much as he pleases, but he will not use it to such an extent in public. Before an audience he hides all effort, even the least appearance of effort. In this one particular, at least, he never plays as he practices; they are two distinct processes. He offers the audience the finished product, with no semblance of the studio about it. To arrive at this perfect mastery, however, he must study with all possible precision and accuracy of movement. Passages must be executed with well-prepared fingers and with exact finger action; trills must be clear and well balanced and all finger movements under perfect control. Artists have admitted this fact over and over again. Why not believe them? Why not give over the fallacy of trying to teach the young student to play the piano with fingers close to the keys?

Why We Need to Establish the Principle of Finger Action

Because we need clearness before anything else. If an actor tried to mumble his words through closed lips we would have none of him. Yet the beginner, taught to hold fingers close to the keys, is just about as great a mumbler.

Because we must establish correct movements of finger lifting and finger descent in order to secure good tone, control and velocity. And we must have finger action before we can secure total variety.

Because piano music is made up of passages, scales and arpeggios, as well as chords, octaves and arm work. If we study the latter, never so correctly, and neglect finger development, we are quite one sided; we have only looked at one-half the question; the other half remains untouched.

When Shall We Learn Finger Action?

The time to secure these conditions is at the outset of study. The time to learn correct finger action is at the beginning, at the first lesson. Then there are no false notions to combat, the thought is plastic and can be molded and guided by right ideas. When clear, distinct finger movements have been established and are an unforgettable possession, modifications may take place. Velocity requires less movement of fingers; but they have learned, through well raised movements, the necessary control which will enable them to play close to keys with the same clearness they use when the fingers were raised higher. But this control would never have been gained had they begun with fingers close to the keys.

more tolerable, or even enjoyable, lay in the chance for variety. The best harpichords, though far inferior to the piano in power and in minute expressiveness, had a variety of tone possible which the piano does not possess, and it was considered good form to play the repeat with a different quality of tone, by use of a different stop or pedal. Then, too, it was quite the custom for the player to add various ornamentation. If this were already done the "first time through," it would be done still more elaborately the second time.

One should not be haphazard in the playing of repeats. Especially in the case of duets, trios and other concerted music, it is absolutely necessary to have an understanding between the players or a musical counterpoint will result. The same rule is to observe all repeats except (possibly) very long ones, these last to be subject to special agreement. In case nothing has been said about a repeat, observe it.

GAY AND FESTIVE

MARCH

From a set of successful teaching pieces entitled *The House Party*, Grade II 1/2

SADYE SEWELL

Tempo di Marcia M. M. $\text{♩} = 120$

ON PATROL
MARCH

In the real military style, two beats to the measure.

SECONDO

MATILEE LOEB-EVANS

Tempo di Marcia M. M. $\text{♩} = 126$

Tempo di Andantino

Op. 10, No. 10

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ON PATROL
MARCH

NOVEMBER 1918 Page 711

PRIMO

MATILEE LOEB-EVANS

Tempo di Marcia M.M. $\text{♩} = 126$

[illegible]

SCARF DANCE DER SCHÄRPENTANZ

Scène de Ballet

One of the most famous piano pieces by a woman composer, effectively arranged in duet form.

C. CHAMINADE

SECONDO

Allegro M.M. ♩ = 54

Musical score for the Second part of Scarf Dance. The score is written for piano and bass staves. It begins with a piano (p) dynamic and a tempo marking of Allegro M.M. ♩ = 54. The key signature is B-flat major. The score includes various dynamics such as *cresc.*, *dim.*, *p*, *f*, *pp*, and *sf*. There are also articulations like *delicatamente* and *sec.* (secco). The piece concludes with a *sf sec.* marking.

SCARF DANCE DER SCHÄRPENTANZ

Scène de Ballet

C. CHAMINADE

PRIMO

Allegro M.M. ♩ = 54

Musical score for the First part of Scarf Dance. The score is written for piano and bass staves. It begins with a piano (p) dynamic and a tempo marking of Allegro M.M. ♩ = 54. The key signature is B-flat major. The score includes various dynamics such as *cresc.*, *dim.*, *p*, *f*, *pp*, and *sf*. There are also articulations like *delicatamente* and *sec.* (secco). The piece concludes with a *sf sec.* marking.

TARANTELLA IN A MINOR

ANNA PRISCILLA RISHER, Op. 11

A particularly good specimen of its type, lying well under the hands. Grade III.

Allegro vivace M.M. ♩ = 144

THE BAND

A lively descriptive piece affording good practice in the decrescendo. Grade II½

Allegro con spirito M.M. ♩ = 128

N. LOUISE WRIGHT, Op. 20, No. 1

BOAT SONG

Mrs. E. L. ASHFORD

A charming inspiration, by a very popular writer, Grade III $\frac{1}{2}$

In smooth flowing style M.M. = 54

p *Ped. sempre* *mf* *cresc. poco a poco* *f* *dim.* *pp* *cresc.* *f* *rall.* *pp* *a tempo* *mf* *p* *f* *rit.* *a tempo* *p* *Risoluto* *f* *a tempo* *p* *rit.* *a tempo* *p* *cresc.*

p *mf* *f* *pp* *cresc.* *dim.* *rall.* *a tempo* *p* *rit.* *a tempo* *p* *cresc.*

INTERMEZZO

A strong and impressive number which will require careful melody playing and decided dynamic contrasts, Grade IV.

Moderato e tranquillo M.M. = 72

PAULA SZALIT, Op. 3, No. 3

p *mf* *f* *pp* *cresc.* *dim.* *rall.* *a tempo* *p* *rit.* *a tempo* *p* *cresc.* *dim.* *rall.* *a tempo* *p* *rit.* *a tempo* *p* *cresc.*

HAPPINESS

Mrs. R. R. FORMAN

A graceful waltz movement, particularly good for teaching purposes. Grade III.

Tempo di Valse M.M. ♩ = 144

mf

marcato

leggero
mp

cresc.

p

cresc.

mf

p

cresc.

f

D.C.

DRIVING TO THE BLACKSMITH

MARGARET RUTHVEN LANG

A characteristic piece of merit and originality, from a new set of five entitled *One Summer Day*. Grade II.

Allegro moderato M.M.

mf

f

ritard

fatto tempo

al tempo

mp

f

ten.

poco rit.

mp

IN THE SWING

VOCAL OR INSTRUMENTAL

EFFIE LEVERING

A lively little teaching piece which may be either played or sung, or both together. Grade II.

Allegretto M.M. = 126

mp Hi lee, Hi low, Swing to and fro; Mer-ri-ly, mer-ri-ly, Mer-ri-ly we go.

low, Hi lee, We'll shout with glee; All because, All because, Lit-tle birds we see. Mer-ri-ly we sing, And our voices ring;

In the glad-some sun-shine, Of the joyful Spring-time. Hi lee, Hi low, Swing to and fro; Mer-ri-ly, Mer-ri-ly,

mer-ri-ly we go. Hi lee, Hi lee, We'll shout with glee; All because, All because, Lit-tle birds we see.

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HUNGARIAN LOVE SONG

HUSH, HUSH, HUSH.

HELEN WARE

A charming concert or recital piece, founded upon an old Hungarian melody.

con sordino
ad lib.

mf cresc. Andante

p

a tempo

rit. a tempo rit. mp p

a tempo mp p rit.

Copyright 1915 by Theo. Presser Co.

a tempo

mf

a tempo

ad lib.

mf

ff rapidly

p rit.

p rit.

p a tempo

ppp a tempo

rit.

rit.

rit.

THE CASTLE GOBLIN

SCHERZO

MATHILDE BILBRO

In characteristic vein, a good finger study, Grade III.

Allegro M.M. ♩ = 120

S. Trance

The musical score for "The Castle Goblin" Scherzo by Mathilde Bilbro is written for piano. It begins with a piano introduction in G major, 6/8 time. The main section consists of 12 measures, featuring a variety of musical textures and dynamics, including piano (p), mezzo-forte (mf), and forte (f). The piece concludes with a coda marked "Last time to Coda".

The musical score for "Spring Is a Lady" by Lily Strickland is written for piano. It begins with a piano introduction in G major, 4/4 time. The main section consists of 12 measures, featuring a variety of musical textures and dynamics, including piano (p), mezzo-forte (mf), and forte (f). The piece concludes with a coda marked "D.S.".

SPRING IS A LADY

LILY STRICKLAND

Bold and vigorous, excellent for recital work.

Animato con spirito

The musical score for "Spring Is a Lady" by Lily Strickland is written for piano. It begins with a piano introduction in G major, 4/4 time. The main section consists of 12 measures, featuring a variety of musical textures and dynamics, including piano (p), mezzo-forte (mf), and forte (f). The piece concludes with a coda marked "D.S.".

"Hey but my heart is jol - ly!" "Hey but my heart, my heart is - jol - ly!"

Lento When the frowns come on her face, Sigh - ing is but fol - - ly! Smiles will ban - ish

them a - pace Sigh - ing is but fol - ly! Ah! Ah!

una corda Sigh - ing is but fol - ly! Spring is a maid with

eyes of blue, "Hey but my heart is jol - ly!" She will steal the heart of you! "Hey but my heart is jol - ly!"

"Hey but my heart is jol - ly!" "Hey but my heart, my heart is jol - ly!"

Presto

I WOULD SEND TO THEE A ROSE

A quaint but telling love song, with a flavor of the old English style. A real singer's song.
Andantino semplice

FLORENCE TURNER-MALEY

If I but had a gar - den, I'd send to thee a rose, A

burst - ing bud and crim - son, The first my gar - den grows. If I but had a gar - den, I'd send thee all that blows.

I'd send to thee a mes - sage, White, yel - low, red, they blow; It

is my heart I'd send thee, It mat - ters not the glow; I'd send thee buds and blos - soms, The ve - ry first that grow. If

I but had a gar - den, I'd send to thee a rose, A burst - ing bud and crim - son, The first my gar - den

grows. If I but had a gar - den, I'd send thee all that blows.

I WILL COME BACK AGAIN

Caroline Giltinau

A fine recital song, elevated in style and sentiment.

KATE VANNAR

Moderato

won - der at the
af - ter - while, When God takes one a - way, Will not the lone - ly soul re - turn is
wind, or fog, or spray? Or in the swell - ing buds of Spring,
Or on the A - pril rain, I on - ly know to be with thee, I will come back
gain, I on - ly know to be with thee, I will come back gain!
Be - cause God gave the love we share. Po

rit. *a tempo* *dim.* *con amore* *marcato* *largamente*

hap - s Hell let me be A ray of liv - ing sun - light To shine my Dear, on thee,
ray of liv - ing sun - light To shine my Dear, on thee.

rit. *a tempo* *rit.*

WHEN LOVE IS DONE

ELEANORE MacLEAN

One of the most effective settings of the familiar verses. Especially good for low voice.

The night has a thou - sand eyes, The
day but one, Yet the light of the whole world dies When day is done,
The mind has a thou - sand eyes The
heart but one Yet the light of the whole life dies When love is done.

Moderato *mf* *p* *poco lento* *pp* *mp* *molto rit. lento* *molto rit. lento*

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

The trained teacher will know best how to present the underlying principles involved in the production of a true tone. He will not confuse or hamper the pupils with unnecessary technical exercises and minute explanations of movements of the

THE ear is to the singer what the eye is to the painter. It first informs the mind what to desire, and then it prompts the will in action to obtain it.—C. K.

closure of unfitness for artistic singing which it has been my lot to make. While we must feel uncasingly grateful to Mr. Bell for all he has done for deaf music and others afflicted with deafness, by

tween one quality of tone and another when sung either by the teacher or himself. Though the response to these tones may in many cases be far from satisfactory, yet there is some hope, for even there exist some little perception of

The same is true of amateur theatricals, and the greatest benefit can be secured from such participation, even if the standard is not always up to the mark desired by director and participants.

will find it a great help in reading. In like manner the high tenor and basso will find it helpful to sing on the second tenor and baritone voices. This thought is nothing new. Mendelssohn long ago encouraged his young friends to do so.

The attractive piano shown here is our newest and smallest grand. Tasteful in design, and ideal in tone and touch, it presents all the piano excellence which can be crowded into a case only five feet long. Send for our catalogue describing it.



upright, grand or player, there is an *Ivory & Pond* to fit it. We build but one quality—the best, and even under the manufacturing difficulties of the day are maintaining this quality and the policy and identity of our house unchanged. Over 450 leading Educational Institutions and 60,000 homes use and endorse the *Ivory & Pond*. Wherever in the United States we have no dealer, we ship from the factory on approval. Liberal allowance for old pianos in exchange. Attractive easy payment plans. A catalogue describing all our grands, uprights and players mailed free on request. *Write for it now.*

Ivers & Pond Piano Co.
141 Boylston St. Boston, Mass.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Thanksgiving

THANKSGIVING is, of course, a time to give thanks for what we have, but this year let us do more than that. Let us do something for which someone else will be thankful.

Do you not think it would be nice if every Junior Etude reader would give a "Benefit" for some branch of war-relief work in Thanksgiving week?

Do it in your clubs and classes, and do it all by yourselves, that is, do not ask help from older people—and do not ask anyone but your teacher what it is to be. It would be so encouraging to feel that while you are doing your bit in this way every other Junior reader is doing the same thing at the same time.

Some of you might try the tissue-paper recital described in this issue, and charge a small admission. If any one of you can draw you could make window cards to advertise your entertainment. After the recital have the entire audience join in singing choruses.

Others may like to dance. Have several of your friends learn a few pieces of dance music to play, and take turns playing for the dancing. Then have a tin bank, and every one that dances must put a penny in the bank every time they dance. Have this party end in chorus singing, too.

And here is another idea for some of you who live where there is lots of snow at Thanksgiving time.

Have a coasting party, and each person put a penny in the bank for each coast! Of course, this must end in singing, too, for singing sounds so very wonderful out of doors in the snow.

Or some of you might—well, we will not make any more suggestions.

Put on your thinking caps to-night and think up some original way of making a little money for your favorite branch of war-relief, and write and tell us what you did, how much you made, and for whose benefit.

Be sure to close your entertainment, no matter what it may be, with chorus singing, to follow out the "Community Sing" idea that is going to make the United States a singing nation.

Answer to September Puzzle

- | | |
|---------------|---------------|
| 1. Faust. | 6. Mignon. |
| 2. Carmen. | 7. Rigoletto. |
| 3. Huguenots. | 8. Herodiade. |
| 4. Martha. | 9. Traviata. |
| 5. Norma. | 10. Lucia. |

Prize Winners

Katherine Byrd, Calhoun, Ga.
Louise Verdel, Normal, Tenn.
Elma Armstrong, Calistoga, Cal.

A Flower Program

Abbie L. Snoddy

A flower program makes a pretty recital, and would be very attractive if given in costume. A dainty crepe paper dress representing a flower may easily be made for each performer.

The following selections are useful and suitable for first, second and third-grade pupils:

March of the Flowers (4 hands), Harker

- | | |
|----------------------------|------------|
| Trumpet Flowers..... | Mrs. Adams |
| The First Violet..... | Behr |
| The Pink..... | Lichter |
| A Lonely Flower..... | Christiani |
| Dandelions..... | Alchin |
| The Forget-me-not..... | Ralston |
| Rose Petals..... | Lawson |
| Fansy..... | Klein |
| Morning Glory..... | Lichter |
| Hedge Roses (4 hands)..... | Spindler |

Military Drill

There is nothing in our thoughts these days as much as our men in service and all things military, so we are keeping quite in the spirit of the times when we think of our scales and exercises as military drills for our fingers. And, really, they are a sort of military drill after all, are they not?

Military drill is going through certain exercises—dry, uninteresting ones, sometimes for the sake of putting the muscles of the body in good condition, making the brain work quickly, and putting the will under strict discipline. It is making men, a lot of them one, think quickly and act in unison at the command of a superior.

We may think of our ten fingers as the men, our exercises the drill, and our brain the officer who gives the orders. The orders must be obeyed quickly and well.

If the thumb hangs down and out at inspection give it a demerit for being out of formation.

If the second finger breaks at the joint give it a demerit for not standing up.

When you play your scales or exercises ascending call "Squads right," and if any finger plays a wrong note or does anything out of order give it a demerit.

When descending call "Squads left," and make your fingers obey.

If any finger is particularly disobedient give it a punishment of "Guard Duty" and make it practice all alone for a few minutes.

You will find that your brain will make a very good officer, and your ten fingers will be much improved by their military training.

My Ambition

(Prize Winner)

One day when I was six years old Mother was sewing and my two older brothers were playing with their toys and I with my dolls. Mother stopped suddenly and asked us what did we want to be when we were grown up.

My brothers answered and when it came around to me I said "nothing" and went on to dressing my dolls. The boys laughed at me until I cried and one day the next week I went to Mother and told her that I wanted to be a very good musician and beat my oldest brother playing, who is now sixteen years old. I wanted to get back at him. Two years ago when he went to high school I took his position as pianist of the church, especially the Junior services, and I am trying hard to beat my brother playing yet.

THELMA B. BROWN (Age 10), Palmetto, Fla.

(Continued on page 743)

MY AMBITION

(Prize Winner)

Every person, no matter in what branch of industry he is occupied, marks for himself some pinnacle, some point, which he longs and tries for.

My ambition lies in the direction of music. When I grow to be a woman, the thing I would like most to do would be to supervise the music department in the public schools of this city. I would try to make my lessons so interesting that the pupils would look forward to my visits.

I hope that through me the children will learn to love and understand music. Perhaps, if I ever attain that position I will build myself another castle in the air. But first I must work to make my first ambition a reality.

VIRGINIA LEVY, (Age 12),
Scranton, Pa.

MY AMBITION

(Prize Winner)

What would the world be without music?

When one is sad, nothing but happy and gay music can cheer one.

When one is sick, does not some soft, sweet music bring cheer to the heart?

When our boys in khaki or blue march away "perhaps forever" does not the brilliant patriotic music they play help to cheer us up a bit?

Yes, the world must have music.

So can you not guess what my ambition is? Why 'tis to become a great musician, that I may help to cheer and soothe and inspire the people of this wonderful country.

DOOROTHY KOLA (Age 14),
Bronx, N. Y.

HONORABLE MENTION

- | | |
|---------------------|---------------------|
| Lola Bacher. | Lila Poole. |
| Lucile Battaglia. | Charlotte Tegarden. |
| Grace Brown. | Dorothy Trotter. |
| Bernadine Gauthier. | Crystal Waters. |
| Margaret Mitchell. | Vivian Waters. |

Junior Etude Competition for November

How I Can Do My Bit with Music

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and sketch pictures on musical subjects.

"LEARNING TO PLAY"

Composers must be funny men
At least that's what I say.
Because they write down notes and notes
For us poor thoughts to play.

Now don't you think it would be nice
If they would never try
To write their music in a book?
You know sometimes it's dry!

To play it just exactly right
Is very hard for me—
If I could only play it wrong
How easy it would be!

But still I'll try to do my best
And learn each tiny note
And never make a single slip
But play just what they wrote;

For they're the men that made the tunes
And so they ought to know
The way the music's meant to sound
And how it ought to go.

Subject for story or essay this month, "Something I shall never forget," and must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under 15 years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the 15th of November.

The names of the winners and their contributions will be published in the December issue.

Do Not Abuse Your Hearing

By W. F. G.

MANY of the technical exercises which are merely for muscular development of the fingers profitably may be practiced away from the piano, on a dumb keyboard or even a table. When you practice on the piano, every tone that is played should be listened to critically for its musical effect. One cannot do that if he is making a mere striking-bag of his piano, hour after hour.

Puzzle

1. Take the first letter from the name of an American composer, pianist, and leave a pronoun.
2. Take the first and last letters from the name of an American opera and leave something invisibly small.
3. Take the last three letters from the name of an American soprano and leave an adverb.
4. Take the first four letters from the name of an American composer and leave part of a lamp.
5. Take the first letter and the last two letters from the name of an American violinist and leave to be in debt.
6. Take the last three letters from the name of an American composer and leave the past tense of a verb.
7. Take the last letter from the name of an American contralto and leave where you live.
8. Take the first two and the last three letters from the name of a French pianist and leave to disfigure.
9. Take the first letter from the name of an American composer and leave the present tense of a verb.

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